English 101 — Composition

Fall 2014
Professor E. Shelley Reid

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Course Materials

Text: *Pocket Style Manual*, by Diana Hacker and Nancy Sommers (campus book store).

Online: *Solving Writing Problems,* http://pwr.gmu.edu/SWP/index.html

Tech: Have a USB/flash drive or "cloud" account (e.g., Dropbox.com) to transport files. Activate your **GMU email account**.

Note: Plan to **back-up your computer files** regularly: Don't risk losing the work you spent so much time on. Keep all drafts of everything!

The Official Description

This is a course in solving writing problems, from the moment you encounter them on a page or screen (or in a dark alley on a rainy night) to the point at which you bid them *adieu* as you share, turn in, or publish documents. You will work on improving your abilities to read, reconsider, analyze, draft, evaluate, and revise writing in a range of common American academic and professional genres. This course also aims to help you find ways to value the writing you do as a tool for learning or expression, to expand your research skills and persuasive abilities, to adapt your writing to new audiences and contexts, and to handle the various technologies and writing-processes common to 21st-century writers.

Once you know more about the **rhetoric problems**, **knowledge problems**, **process problems**, and **disposition problems** that writers solve, you might never be stuck with "writer's block" again.

You will also work on improving strategies for life-long learning as a writer: how to diagnose and find the resources to address the writing problems you encounter, how to plan and follow through with strategies for solving problems, and how to revise and adapt your writing when the going gets tough. This way, you can become your own best writing instructor so that you can continue to gain writing skills and strategies as you move into other courses and situations.

You are already a writer and a writing problem solver. This semester, you'll get better at both.

The Basic Grading Outline

40%	Portfolio 1	October 25	Four Short Document Drafts	50 points
			Solving Writing Problems Assignments	85 points
			Prepwork Asgts. & Decoder Presentation	65 points
60%	Portfolio 2	December 10	Major Project 1 Revision/Expansion	100 points
			Major Project 2 Revision/Expansion	100 points
			Solving Writing Problems & Prepwork	55 points
			Proposal and Personal Writing Theory	45 points
				500 points

Major Grading Policies

Portfolio Grades: Portfolio 1 is a "Contract Grade" portfolio, based on the concept that writing learning is rooted in consistent practice. **Students who turn in all the required weekly assignments completed and on time will earn no less than 80% (B-)**. All students have the opportunity to complete additional work and/or to complete work with additional intensity or care and earn up to 105% credit (A+).

For Portfolio 2, SWP and Prepwork grades will continue on the 100/80% contract grading scale. All other grades will be **letter-graded for writing quality**, with ample time for revision after feedback so students may improve their grades if that is desired. Bonus credit for risk-taking allows for a grade of up to 102% credit.

Completion Policy: You must complete four drafts and two projects to pass the class.

Academic Integrity: Do your own new work. Although you will frequently consult with others during the writing process, you must turn in formal writing that primarily results from your own thought and effort—unless you are specifically directed to work collaboratively. Your work in this class may reflect your long-term interests, but you must present new pieces of writing specifically for this class, not repeats or slight remixes of documents composed for other situations.

Final Grades: In this class, final grades will be tallied on a 500-point scale.

485-500	A+
465-484	A
450-464	A-
435-449	B+
415-434	B
400-414	B-
385-399	C+
365-384	**C** (If you earn below a "C," you must re-take 101)
350-364	C-
300-349	D

Rounding: At term-end, I round all half-points up. If at that stage you are **within 2 points (no more) of a higher grade**, *and* I have seen clear evidence of you "going the extra mile" throughout the semester—making improvement as a writer, taking extra care with peer workshops, breaking a sweat with your revisions, enlivening class or online discussions—I reserve the right to give you the higher grade. There is no persuading me to do this with pleas or sad stories at the very end of the term or after the grade is recorded; my decision will be non-negotiable.

"Extra Credit" will be offered only for work in the middle of each project cycle that demonstrates your **persistence** or **problem-solving** as a writer or your support for your **peers**. There will be no separate extra credit assignments available at the end of the semester to "make up" at the last minute for work you had not done earlier.

Instruction, Classwork, and Homework Overview

Most of our class sessions will be **highly interactive** and involve a significant amount of focused student discussion and writing. You will be encouraged to find ways to link class assignments with your other interests and activities. You will also carry some responsibility for working on particular aspects of your writing that you wish to improve—and for helping your classroom peers improve their own writing.

Our class will draw on five principles for successful advanced learning: students learn better when they **learn by trying,** make **mental maps** by using key concepts to organize information, and **"mix it up"** by alternating between kinds of projects rather than doing one project all at once. We will also create safe spaces for **writer deciders** who make their own choices, take risks, **fail forward**, get good feedback, and learn to be advanced problem solvers.

Good writing is more frequently a result of **time and patience** than of inborn talent. Students who attend regularly, keep up with the small assignments, and block off extra time each week for careful reading, thoughtful drafting and focused revising usually succeed in this class. A common assumption in college is that you'll spend about 5-8 hours per week on homework for each class you take. A writing class sometimes requires more than that.

E-contact

If you're stuck on something, please ask for assistance! I would rather solve a small problem with you early than try to work through a big sticky mess later. If you have a question, please **check the Wiki first**, since it has a lot of information, but then please contact me to let me know what you still have questions about. In addition to coming physically to my office hours or setting up a conference, you may

- **Email me** with longer or complex questions about class at ereid1@gmu.edu. Please
  - o Put "Engh 101" in the subject line
  - o Include a salutation and signature
  - o Describe what you already know or have tried to find out (← To a professor, this is like including a serving of crème brulée and a glass of fine wine in the email: it makes you look sophisticated, and it makes the email almost irresistible)

- o Ask your question as specifically as possible
- o Allow 24-48 hours for me to get back to you; remember that I do email-catch up with less urgent messages on Saturdays.
- **Text me** through Cel.ly with a shorter question, but only if you've already tried to find the answer on your own! (I won't respond to messages that ask "What's due for class tomorrow?" or "Can I turn in my assignment late?" because that information's on the wiki.)
  - o Remember that we're still in a formal mode, so it's nice to start with a salutation ("Hello!")
  - o Take a few extra words to explain what's difficult or what you think your options are ("Wiki says to bring "asgt" – is that instructions or what we write down?" or "My partner's draft isn't up. Do I wait or find new partner or…?" or "Power's out, do we have class?").
  - o Allow at least 24 hours for me to get back to you (sorry, I'm still old-style). If you need a quicker response, text the whole group and see if the crowd has a good answer.

University Resources

The University Writing Center
Since you will be writing several assignments in this course, you may want to visit the University Writing Center (http://writingcenter.gmu.edu), located in Robinson A114, for assistance. The Writing Center is one of the best resources you will find on campus. They have an outstanding website that offers a wealth of online resources for student writers. You can schedule a no-cost 45-minute appointment with a trained tutor to help with any phase of the writing process. You can obtain assistance by visiting the online writing center at http://writingcenter.gmu.edu/owl/index.html, but please plan ahead and allow yourself at least 2–3 days to receive a response. Make an appointment via their website.

The University Counseling & Learning Center
Many students discover they need additional assistance as they transition into college. One in four college students has been or will be diagnosed with an illness such as depression or anxiety this year. More than 80% say they sometimes feel overwhelmed by all they have to cope with. Seeking help—for yourself or for a friend in need—is a smart approach, and GMU's Counseling and Psychological Services office (CAPS) provides free, confidential individual counseling along with group support services. They also provide study-skills workshops and tutoring services. Call 703-993-2380, go to SUB1 or see their website for more information and links to a wide range of resources: http://caps.gmu.edu.

University Policies

Midterm Grades
In English 101, you will receive a midterm letter grade based on the work of the first seven weeks of the course, to help you find out how well you're doing in order to make any adjustments necessary for success in the course as a whole. The work in the second half of the semester will be weighted more heavily, and so the midterm grade is not meant to predict the final course grade. You'll be able to view your grade online.

Final Grades

Students in English 101 **must earn a grade of C or higher to complete the 101 requirement**; students whose grades are C-minus or lower will need to retake the class.

Mason Core

This course is part of the Mason Core Requirements, which is designed to help students prepare for advanced work in their major field and for a lifetime of learning. For more information on the mission of the Mason Core, consult the University Catalog or visit http://provost.gmu.edu/gened.

Accommodation Policy for Students with Disabilities

Students with documented disabilities are legally entitled to certain accommodations in the classroom. If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Services (ODS) at 703-993-2474. All academic accommodations must be arranged through the ODS. I will be happy to work with students and the ODS to arrange fair access and support for learning in this class.

GMU Nondiscrimination Policy

I join George Mason University in being committed to providing equal opportunity and an educational and work environment free from any discrimination on the basis of race, color, religion, national origin, sex, disability, veteran status, sexual orientation, or age. GMU shall adhere to all applicable state and federal equal opportunity/affirmative action statutes and regulations.

GMU Email

Students must activate their Mason email account and check it regularly. For privacy reasons, all class-related emails will be sent only to students' official GMU email addresses.

Important Dates

- Last Day to Add a Course: September 2
- Last Day to Drop a Course: September 26 (with tuition penalty)
- Selective Withdrawal Period: September 29-October 24

Composition Program Statement on Plagiarism

Plagiarism means using the exact words, opinions, or factual information from another source without giving that source credit. Writers give credit through the use of accepted documentation styles, such as parenthetical citation, footnotes, or end notes; a simple listing of books, articles, and websites is not sufficient.

This class will include direct instruction in strategies for handling sources as part of our curriculum. However, students in composition classes must also take responsibility for understanding and practicing the basic principles listed below.

To avoid plagiarism, meet the expectations of a US Academic Audience, give their readers a chance to investigate the issue further, and make credible arguments, writers **must**

- put quotation marks around, *and* give an in-text citation for, any sentences or distinctive phrases (even very short, 2- or 3-word phrases) that writers copy directly from any outside source: a book, a textbook, an article, a website, a newspaper, a song, a baseball card, an interview, an encyclopedia, a CD, a movie, etc.

- *completely rewrite*—not just switch out a few words—any information they find in a separate source and wish to summarize or paraphrase for their readers, *and also* give an in-text citation for that paraphrased information

- give an in-text citation for any facts, statistics, or opinions which the writers learned from outside sources (or which they just happen to *know*) and which are not considered "common knowledge" in the target audience (this may require new research to locate a credible outside source to cite)

- give a *new* in-text citation for *each element* of information—that is, do not rely on a single citation at the end of a paragraph, because that is not usually sufficient to inform a reader clearly of how much of the paragraph comes from an outside source.

Writers must also include a Works Cited or References list at the end of their essay, providing full bibliographic information for every source cited in their essay.

While different disciplines may have slightly different citation styles, and different instructors may emphasize different levels of citation for different assignments, writers should always begin with these conservative practices unless they are expressly told otherwise. Writers who follow these steps carefully will almost certainly avoid plagiarism. If writers ever have questions about a citation practice, they should *ask their instructor!*

Instructors in the Composition Program support the George Mason Honor Code, which requires them to report any suspected instances of plagiarism to the Honor Council. All judgments about plagiarism are made after careful review by the Honor Council, which may issue penalties ranging from grade-deductions to course failure to expulsion from GMU.

English 101 Grading for Contract Assignments

> **Four Early Documents**
> **Prepwork**
> **Solving Writing Problems:** Predictions, Peer Responses & Evaluations, Revision Plans

Contract assignments will marked as Full Credit (100%), Baseline Credit (80%), Half Credit (50%), or **0**.

Students earn ***Baseline Credit*** by turning in work that is at least
* on time
* mostly complete
* and engaged with the questions and details of the assignment/exercise.

Students earn ***Full Credit*** by turning in work that is
* on time
* fully complete
* and engaged in advanced thinking: reaching for specific details, digging into complexities, wrestling with gray-areas, suggesting multiple angles, exploring surprising lines of inquiry, raising new questions, taking risks, and/or demonstrating other kinds of mental stretching.

Late contract assignments (except document drafts) will earn Half Credit if they are mostly complete and turned in before the next project cycle begins. (There's no learning benefit to predicting how to write a document you've already written, or doing the research preparation for a document that is already drafted.)

Late Documents may lose all credit unless you have encountered a Rare, Unusual, Natural Disaster that causes you to miss a workshop entirely (see below).

If you earn a mix of Baseline and Full Credit scores you'll likely be on track with "A"-level work for this part of your grade.

If you skip assignments and earn zeros, you will significantly lower your grade. Each assignment will be worth up to 2% of your final overall grade in this class.

English 101 Grading for Final Projects

Final Project Scores will have letter-grade equivalents; you can divide points-earned by points-possible and use standard 90%-80%-70% breakdowns to see how you stand. Generally,

> ***A "C" level grade (70-79% of possible points)*** denotes ***competent*** college-level writing and achievement. The document responds to the core elements of the assigned writing task: it meets, to some degree, all the assignment requirements, and demonstrates that the author has put significant time and effort into solving writing problems and communicating his/her ideas to his/her targeted audience. It has a focus or argument, presents some support, moves from point to point in an orderly fashion, and contributes to the classroom conversations on the topic.

A "B" level grade (80-89%) highlights a **strong** example of college writing and thinking. In addition to meeting the "C" level requirements, such a document demonstrates some insight into the "gray areas" of the topic, provides original or very thorough support that is tightly woven into the overall argument, reads smoothly at both the sentence and paragraph levels, and/or exhibits a personal "voice" or style. It has few if any errors.

An "A" level grade (90-100%) marks an **exceptional** document that—in addition to being focused, organized, and well-developed—provocatively engages the reader in conversation. Even more than in a "B" essay, its author anticipates and responds to possible reader questions, uses a wide range of supporting evidence, provides unexpected insights, and/or uses language and/or visual elements with care and facility.

"D" and "F" level essays do not meet the basic expectations of the assignment. The author should plan to revise such an essay, after a conference with the professor, for a new grade.

English 101 Be / Here / Now: *Participation and Late-Work*

BE

Writing isn't really about formulas, grammar, word-counts, or fonts. It's about one human figuring out how to communicate with other humans. To write, you have to **be**: you have to **be yourself** and think and speak for yourself, to **be active** and involved, to **be listening** and responding to other people, to **be different** from other writers, and to **be connected** to the people and world around you.

BE HERE: ATTEND AND PARTICIPATE

You cannot improve your writing without feedback from multiple readers—hearing from one teacher isn't enough to help you prepare for a lifetime of writing. Likewise, your classroom peers cannot improve their writing without feedback from people like you. Three elements of this class encourage you to attend and participate regularly and with mental engagement.

In-class Quizzes happen at the start of class and cannot be made up. If you miss a quiz you will lose two points from your portfolio grade. (Note that doing extra well *adds* points to the grade.)

In-class Workshops and Working Days provide structured time for you to complete required assignments while others are available to assist you. When you use this time wisely, you'll keep a strong, steady forward momentum rather than having to do all your writing tasks alone at the last minute.

Coming to class late: Please plan to **be here on time**. If you are frequently late, you may end up losing work credit points that you cannot recover. However, in an emergency I would rather have you come late than not at all; if you have a bad day but you can get here 20 minutes late, please try to come.

Citizenship Bonus Points are available for each portfolio: up to three points from Prof. Reid (for being present most days, asking/answering questions, interacting with your team, supporting other students, staying upbeat and on task) and up to three points as nominated by other students (for providing helpful review comments to them, being supportive of their work in class, and modeling good writing problem solving).

We aim to work as a team in this class: we critique ideas but support people; we suggest changes to writing but accept writers of all backgrounds and beliefs; we offer good humor but not at the expense of good sense. Any serious breach of good citizenship may result in a significant portfolio grade penalty.

BE HERE NOW: LATE WORK POLICIES

Lateness is allowed for, but as in most places in our society, it will not be without consequences. The quickest way to get frustrated by a writing class is to fall behind in it.

Late Contract Assignments earn Half Credit (50%) as long as they are completed within the current project/revision cycle. Once the next project starts, you can no longer turn them in.

Late Early Documents (Portfolio 1) may earn Zero Credit. Remember that the goal is to "get something down" so that you have a starting point from which to improve.

Late or seriously incomplete Project Documents (Portfolio 2) earn up to a 20% penalty (20 points) on their part of the portfolio grade if completed within 48 hours, more if the delay is longer. Since you are building from an Early Document and a clear Proposal Plan, you should have a strong head start. For Project 2, all/both parts need to be well underway by the deadline.

Lateness due to Rare, Uncontrollable Natural Disasters will not usually incur penalties; it is your responsibility to provide explanation/documentation of such occurrences. (The flu is not that rare, an extremely busy work week is not entirely beyond your control, and a lack of parking spots is not a natural disaster. For other events, please contact me as soon as possible to discuss your situation.)

Computer Crises are neither Rare nor Natural, and most of them can be avoided or controlled with good advance preparation. Assignments which are late due to electronic disasters will earn sympathy but may also earn the grade penalty. ***Back up your files, and don't wait until the last minute!***

Life Happens: Three-Day-Pass Policy for Late Work

For any **one** Project, Draft, Prep, or SWP assignment you may be up to ***three calendar days late without penalty***. (Here and only here, a weekend counts as one day.) To qualify, you must **state in writing** that you are using your Three-Day Pass; it cannot be taken back to be used for another assignment. I won't automatically give late work a pass. (If you use the three-day pass for a draft, you may need to arrange for peer-review on your own in order to earn full credit.) **Final Portfolio Deadlines Cannot Be Extended.**

The Inside Scoop, Part 1: Solving Writing Problems

Writers have to be able to solve communication problems—like engineers solve engineering problems, actors solve performing problems, and historians solve history problems. In this class, we'll focus a lot on improving how you understand and solve writing problems, so that you don't just do well on English 101 assignments, but you learn how to be a more powerful, efficient, engaged writer in the rest of your life. *A large part of your grade for this class will be for your explanations about what you plan to write and why, and how you decide to solve writing problems.*

The Inside Scoop, Part 2: The Upside-Down Class

In some classes, you sit in your chair and listen to the teacher tell you things you need to know, and then you go home and solve problems or write essays on your own. We'll turn that model upside down: you'll gather information about what you should know while you're doing homework and class preparation, and try out first versions of your solutions, and in class we'll work on the hard problems together, give one another feedback and try out new skills. *Part of your grade for this class will be for learning as much as you can on your own at home, coming to class with questions and plans, and participating in our writing and analysis work in class.*

The Inside Scoop, Part 3: Going From You 2.0 to You 3.0

The writing problems you're about to be faced with, in college and outside of it, are about to get harder. So you need an upgrade: you need to retrain your brain. Upgrading your writing strategies often requires a mix of the following: imagination, mind-reading, confidence, uncertainty, flexibility, humor, knowledge, inquiry, support from good friends, feedback from nitpicky grumps, revision, an awareness of genres and rules, time, a willingness to go outside the box (and to create your own boxes), patience, thought, intensive reading, more thought, more patience, more time, giving up, trying again, honesty, strategizing, more revision, planning, innovation, failure, inspiration, resistance, anticipation, stomping around, having a clear purpose, exploration, and/or chocolate. *Your writing in this class will not be graded for its quality until you have had the opportunity to make these kinds of internal changes.*

The Inside Scoop, Part 4: Nobody Gets Kicked Off the Island

Writing doesn't seem like a team sport, but in this class, we'll treat it as one. The **only** way to know if your writing works is to test it on a reader. And the only way to learn that your writing might not work is to test it on a reader you trust. To gain trustworthy readers, you need to become a trustworthy reader. In this class we will value many voices, perspectives, learning styles, and approaches to writing, and *part of your grade will be for giving thoughtful, critical, and supportive feedback to other writers*.

P.S.

Most people are only willing to write well when they're *writing about something that's important enough to them* that they will undertake all of the work listed above. If you want to write well in college, it will help to figure out how to find something important that you want to write about, or find what's important to you in what you *must* write about. Alternately, it will help to figure out how to locate other motivations for succeeding as a writer even in difficult assignments. We'll take time this semester to *discover how to write from a place of commitment, drive, or enterprise*.

Your Responsibilities: Grade Weights & Measures

(See the Assignment Descriptions below and online for full details)

First Portfolio Assignments: 40% (200 points: Maximum allowed, 210 pts.)

Complete Early Documents for Workshop	10 + 10 + 15 + 15 points	50
SWP Predictions	5 points each x 3 projects	15
SWP Peer Response & Evaluations	10 points per set x 4 sets	40
SWP Revision Plans	10 points each x 3 projects	30
Required Prepwork	5+5 points/set; lowest score drops	55
Decoder Presentation	10 points	10
Optional Prepwork	3 points available each week	**
Optional Peer Response & Evaluation	3 points available each project	**
Optional Citizenship Bonus	3 points + 3 points	**
Quizzes	2, 0, or -2 points each (see note)	**
		200 pts

Second Portfolio Assignments: 60% (300 points: Maximum allowed, 305 points)

Approximately 4000 words finished prose. Includes least one academic sourced essay + at least one document in another genre + at least one document using well-integrated non-text elements

Proposal + bibliography	25 points	25
Project 1: Project + inquiry log	90 + 10 points	100
Project 2: Project OR Project + genre analysis OR Project + alt genre version	100 OR 90 +10 OR 75 + 25 OR TBA	100
Personal Writing Principles	20 points	20
SWP Re-revision Plans	5 points each x 2 projects	10
SWP Peer Response and Evaluation	10 points/set x 2 projects	20
Required Prepwork	5 points each x 5	25
Quizzes	2, 0, or -2 each (see note)	**
Optional Peer Response and Evaluation	3 points available each project	**
Optional Citizenship Bonus	3 points + 3 points	**
Optional Risk-taking Bonus	3 points per project x 2	**
Optional Publication Bonus	3 points for one project	**
		300 pts

Four Early Documents
Graded Full Credit (100%), Baseline Credit (80%), or Zero Credit. All Four Documents must be completed to earn a passing grade on the portfolio.

It's Important, Versions A1 and B1

The central writing problem:

Engage with an idea as presented in one of our core readings, and persuade your classroom peers—and potential writing teammates—that a specific person, place, activity, concept, experience, event, proposal, viewpoint, understanding, rebuttal, or exploration related to that idea is important to you, personally and/or professionally, and should be important to them.

The classroom assignment specifications:

- 600-900 words (2-3 pages)
- Possible default settings: Standard academic or journalistic essay with possible first-person perspective and cited quotations/paraphrases

Complete Version 1: Post your "Important" Version 1A to the class Wiki—as a page for review and as a document—in time for the draft workshop on September 9. Post your "Important" Version 1B to the Wiki in time for the September 16 evaluations. Include your Readers' Guide for each.

> **NOTE 1: Please submit proofread clean copy in standard "college" layout**. For document copies, please double-space and use standard 12- or 14-point basic fonts and standard (1") margins. Please do not include a separate cover page, full-justify your text, or insert blank lines between paragraphs. These choices assist Prof. Reid in making comments.

> **NOTE 2: All complete, on-point, on-time versions earn full credit.** If you miss an early-document deadline entirely you may lose all credit for the version as well as lose out on opportunities for follow-up assignments, unless you demonstrate your encounter with rare, uncontrollable circumstances. It's your responsibility to discuss this with me.

It's Complicated, Version 1

The central writing problem:

Demonstrate to an intelligent and interested reader that a concept, action, claim, principle, approach, situation, or solution he or she may be considering—an idea that may seem to reasonable people to be perfectly clear and straightforward—is in fact complicated, difficult, and/or extensively intertwined with other choices or actions.

The classroom assignment specifications:

- 600-900 words (2-3 pages)
- Draw on one or more concept(s) addressed in one of your It's Important documents
- Argue for the not-so-obvious complexity of an issue (do not argue a "side" of the issue yet)

- Engage with the ideas from *3-4 credible texts*: at least one from our core readings and at least one that you find on your own (you must *turn in copies* of your outside sources with your document: submit a photocopy of each or post a full-document electronic copy of each on the wiki)
- Likely default setting: Standard academic essay with MLA or APA style in-text and end-of-text citations

It's Changeable/Improvable, Version 1

The central writing problem:
Make a judgment, present an out-on-a-limb analysis, and/or offer a recommendation for change to a single reader or identifiable group of readers that is/are likely to question or resist your arguments. Focus your attention on key elements that need, deserve, and can be affected by your efforts; locate supporting data or information; anticipate, respond to, and begin to move readers past their intelligent questions or resistances.

The classroom assignment specifications:

- 900-1200 words (3-4 pages)
- Draw on one or more issues/concepts represented in your earlier documents
- Address a specific audience (mailing address or fits in a room)
- Engage with the ideas/information from a range of credible sources, including print/visual secondary sources beyond our core readings, and perhaps also primary data from experience or collection
- Likely default setting: Standard academic essay with MLA or APA style in-text and end-of-text citations

About your sources: You'll likely need to include sources beyond/different from those you have already accumulated. We'll discuss strategies for determining "how much evidence is enough."

You must *turn in copies* of your sources with your essay: for any source that is a print or text-intensive source, you may submit a photocopy of it or post a full-document electronic copy of it on the wiki. For non-print sources that are unduplicatable, you will need to include careful notes, descriptions, or a summary in your folder.

Weekly Prepwork
Graded Full Credit (100%), Baseline Credit (80%), Half Credit (50%), or Zero Credit. Lowest score drops.

The point of "homework" is that you do it at home, alone, sometimes just going through the motions. The point of "prepwork" is that you do it to prepare for an upcoming class session where you'll be working with your peers on your writing, so you arrive ready to move forward in your thinking and writing process. The emphasis here is equally on *work* as on *prep*: you need to think as hard as you can on your own and work out your own responses, critiques, and questions, rather than skimming and hoping that someone will "go over it" in class for you. There are usually no "right" answers, but there are answers that *wrestle and delve*, building your thinking-and-writing muscles—for Full Credit—as opposed to answers that *get the gist and run*, which will usually earn Baseline Credit.

Early in the semester, each prepwork assignment will be chosen for you. As you become familiar with the class and your own projects, you'll have the opportunity to choose what kind of exercises you want to use to prepare for or further extend your reading, writing, and thinking and help with your projects.

All assignments should be typed and copied/pasted/uploaded to your (private) Prepwork page by the start of class on the due date.

PrepWork 0: Up to 2 points bonus credit for Full Credit completion.

Annotate your copy of Anne Lamott's "Shitty First Drafts." If you haven't annotated—taken written notes that talk back to—by writing on your reading at a college level before, you should read the quick note on "Be an Annotating Guru" on the class wiki. You can use a pen/pencil on hard copy, or use stylus and/or "sticky notes" on the PDF that you download from the Readings Page on the wiki (bonus chocolate!). You should include multiple kinds of notes: exclamations, questions, connections, challenges, and/or short summaries. Try to aim for several notes per page.

Create a three-column log with three entries—a 3x3 log—that includes responses to your reading from *Solving Writing Problems*. You can create a 3x3 log by clicking Insert Table (3 columns) or you can download the sample document on the Assignments page of the wiki.

- In the left column (They Claim), provide a direct quotation from the text. It can be something you agree with, disagree with, were surprised by, or have questions about.

- In the middle column (I Respond), write a sentence or two explaining your response: what exact connections, questions, concerns, memories, or emotions does the quotation evoke *for you*, and why? What memories or experiences that *only you* have had in exactly the way you had them does this quotation/idea connect to? Try to write sentences that only you could write, about exact documents you have written or wanted to write, or classes you took, or comments you received about writing. Be as vivid as you can. Don't translate the sentence ("I think this means that..."): talk back to it, talk out from it, dig around in your head for a new connection.

- In the right column (So, What?), write a sentence or two to explain the implications of this notion: why could this be important to people beyond yourself? Again, try not to repeat what the author said or what you already said; think bigger. If this idea is true, what might that mean for writing, for studying writing, for students and teachers, for professionals? If you disagree, what sorts of long-term problems do you see for writers who believe in such ideas?

Repeat: do three of these total. Generally, if you're aiming for Full Credit, it's not a great idea to work with three quotations from the very first paragraph of a reading assignment. Your second two columns will probably have more in them than your first one, but quality of thinking is more important than quantity of words.

List seven readings, from at least three different categories represented in the Readings section of the course wiki, that you might be interested in using as your Core Readings this semester. Remember that you can write directly about something addressed by the reading, or you can write with "one foot in" the reading: about something related to one of its ideas.

PrepWork 1: 5+5 points

Part A: Create a 3x5 log to respond to your reading in SWP: click Insert Table (3 columns) or download the sample document.

- In the left column (They Claim), provide a direct quotation from the text. It can be something you agree with, disagree with, were surprised by, or have questions about.
- In the middle column (I Respond), write a sentence or two explaining your response: what exact connections, questions, concerns, memories, or emotions does the quotation evoke *for you,* and why? What memories or experiences that *only you* have had in exactly the way you had them does this quotation/idea connect to? Try to write sentences that only you could write, about exact documents you have written or wanted to write, or classes you took, or comments you received about writing. Be as vivid as you can. Don't translate the sentence ("I think this means that…"): talk back to it, talk out from it, dig around in your head for a new connection.
- In the right column (So, What?), write a sentence or two to explain the implications of this notion: why could this be important to people beyond yourself? Again, try not to repeat what the author said or what you already said; think bigger. If this idea is true, what might that mean for writing, for studying writing, for students and teachers, for professionals? If you disagree, what sorts of long-term problems do you see for writers who believe in such ideas?

This time, do **five** of these total.

Part B: Create a 3x5 log to respond to the essay you choose from the Readings online: click Insert Table (3 columns) or download the sample document.

- In the left column (They Claim), provide a direct quotation from the text. It can be something you agree with, disagree with, were surprised by, or have questions about.
- In the middle column (I Respond), write a sentence or two explaining your response: what exact connections, questions, concerns, memories, or emotions does the quotation evoke *for you,* and why? What memories or experiences that *only you* have had in exactly the way you had them does this quotation/idea connect to? Try to write sentences that only you could write, about one exact experience you have had, one place you have been, something your Uncle José used to say, what your sister did last Tuesday, a book you read last year. Be as vivid as you can. Don't translate the quote ("I think this means that…"): talk back to it, talk out from it, dig around in your head for a new connection.
- In the right column (So, What?), write a sentence or two to explain the implications of this notion: why could this be important to people beyond yourself? Again, try not to repeat what the author said or what you already said; think bigger. If this idea is true, what might that mean for people in other situations, for your peers, for the economy, for what happens next year? If you disagree, what sorts of long-term complications do you see for people who get caught up in such ideas?

Remember, do **five** of these total. You might look for a blend of big claims and fascinating details to comment on. Bonus Chocolate: Annotate your reading (print/online) and bring it to class.

PrepWork 2: 5+5 points

Part A. Create a 3x5 log (see instructions above) to respond to your SWP reading.

Part B: Spend 25-30 minutes responding to your Reading #2. You can use a Three Column Log, or choose another Conditioning Exercise in SWP (Backtalk, Believing/Doubting, Reverse Outline, or Rant) as long as you demonstrate that you've thoughtfully read and considered several elements of the text. Don't choose the easiest version: choose what will help you learn and think!

Additional information on the following assignments will be available on the wiki.

Prepwork 3: 5+5 points

Part A: Spend 20-30 minutes with the Subtopic Generator either to narrow your focus within your general area to help your inquiry, or to begin to think how to outline your draft.

Part B: Choose another exercise that helps you move forward on your Complications project—either read and respond to a section of SWP, or choose a writing exercise (inquiry, generation, organization) that matches your stage of the project. See the list of recommended exercises online.

Prepwork 4: 5+5 points
Part A: Complete the summary-analysis according to the directions. *Part B*: Choose another exercise.

Prepwork 5: 5+5 points
Part A: Complete the mapping exercise according to the directions. *Part B*: Choose another exercise.

Prepwork 6: 5+5 points
Part A: Complete the reading analysis according to the directions. *Part B*: Choose another exercise.

Prepwork 7: 5 points
Part A: Complete an exercise relevant to your current project.

Prepwork 8: 5 points
Part A: Complete an exercise relevant to your current project.

Prepwork 9: 5 points
Part A: Complete an exercise relevant to your current project.

Prepwork 10: 5 points
Part A: Complete an exercise relevant to your current proejct.

Prepwork 11: 5 points
Part A: Complete a summary-analysis of the Decoder presentations, based on your notes, as directed.

Solving Writing Problems: Predictions, Reviews, and Revision Plans
Graded Full Credit (100%), Baseline Credit (80%), Half Credit (50%), or Zero Credit.

The point of *writing a document* is that you can practice and demonstrate particular writing skills within a predetermined context. A writing task is about *today*, not about *tomorrow:* success on one task doesn't guarantee that you can, will know how to, and will choose to apply those skills to a writing task in another context. It doesn't necessarily help you adapt to new situations. It doesn't help you learn *how to learn to write better* in the future.

The point of **explaining how** *to solve a writing problem* to yourself or to someone else is to make visible the invisible assumptions that all writers make, so that you can approach writing tasks with more clarity, control, and flexibility. Learning how to diagnose, approach, and plan for a range of writing problems is a crucial goal for this class.

SWP Predictions and Revision Plans: Your Prediction assignments will prepare you to take more control over your work as a writer, even in situations where you face significant external constraints. Revision Plan assignments will lay the groundwork for your Second Portfolio work, both in terms of identifying your learning goals and identifying possible pathways for your Two Final Projects.

SWP Peer Response and Evaluation: Peer R&E assignments—including in-text comments, responses to peer questions, and your recommendation/reflection paragraphs—will be posted to each peer's page when completed.

> **Full credit** assignments will contain multiple specific examples: they may quote from the assignment prompt, from the writer's project drafts or previous SWP logs, from the SWP book or exercises, from peer or instructor feedback. They will demonstrate the writer wrestling or debating among difficult, important, relevant choices that affect the current project and/or long-term writing goals. They will use some of the new key terms from class as well as the writer's own language; they will pose multiple possible options. They will reveal the writer gaining or recommending new strategies.

> **Base-level credit** assignments will contain some specific examples to show a writer's decision-making process. They will answer the required questions, explain some options, and show evidence of the writer making or recommending clear choices.

Decoder Presentation: 10 points. In a 3-minute presentation, you will use key terms from the *Decoders*, plus an assessment of challenges and resources, to show how a writer might start to solve a writing problem. You may discuss a writing assignment from another (current or previous) class or a writing task from your workplace, community, or personal sphere. Try to choose an task that's at least a little different from what others have presented on. You should have some kind of (basic) on-screen information to help your audience process this information.

Quizzes
Graded Full Credit (+2 bonus points), Baseline Credit (+0 points), or Negative Credit (-2 points).

Research shows that simply making the effort to recall an idea or concept spurs your brain to start to transfer the knowledge to long-term memory where you can access it permanently. Quizzes in this class will occur only on announced days, mostly over announced and central ideas, and often over repeated material—not as a large grade-weight measure of what you already know, but as a strategy to encourage you to keep learning important concepts and create "mental maps" of what you learn.

Closed-book quizzes will ask you to recall key terms and issues from the assigned reading so that you can gain more advanced, specific language to discuss and plan your writing strategies (not just "flow" or "topic sentences" or "grammar").

At least half of the quiz questions will be posted in advance of the quiz; all students should thus be able to achieve "baseline" scores—quizzes that demonstrate that you have generally completed and understood the reading assignments—simply by keeping up with the reading and staying prepared. Students who read actively and attentively should be able to earn some bonus credit by answering additional questions correctly or with more specificity. Students who are not keeping up with the reading assignments or who are not comprehending the key terms of the course may lose portfolio points.

"Baseline" scores = 0 points for answering at least half the questions well, no effect on portfolio grades
"Bonus" scores = up to +2 bonus points toward portfolio grades for answering all questions correctly
"Negative" scores = –2 points lost from portfolio grades for absences or serious lack of correct answers

Quizzes are given at the start of class on the announced days. They may not be made up. Students who miss a quiz for a rare, uncontrollable disaster may request (with documentation) that the quiz be counted as baseline credit. Students who miss a quiz for other reasons may complete a bonus Prepwork assignment or bonus peer evaluation if they wish to earn back points.

Optional Bonus Assignments

Graded Full Credit (3 points), Baseline Credit (2 points), or Zero Credit. (Bonus points cannot compensate for a missing Early Document.)

Prepwork: Once per week, you can complete an additional Prepwork exercise of your choice in relation to your current Early Document. When that exercise is posted, you need to alert Prof. Reid. You may not complete more than one bonus Prepwork per week; the final week for this option ends October 25.

Peer Response/Evaluation: Once per Document, you can complete an additional Peer Response and Evaluation. Check with Prof. Reid to set up a partnership. The final week for this option ends October 25.

Citizenship: Points available from Professor Reid, based on full attendance, engagement with class activities, support for peers in workshop and other tasks; points also available from peer nominations based on particularly helpful responses and commentary, encouragement or support during class.

Portfolio 2 Assignments: Fall 2014

Portfolio Proposal, Version 1

The central writing problem:
Convince Professor Reid that you are prepared to revise two of your earlier documents in this class in such a way as to meet the core learning goals of English 101, meet her expectations for twenty-first century writers, and meet your own goals as a writer and writing learner. That is, you need to

- Complete roughly 4000 words of finished prose, including this proposal and your final Writing Theory
- Complete at least one academic essay that makes an argument and integrates sufficient credible secondary sources
- Complete at least one document that is deliberately constructed in a genre other than "typical academic essay"
- Complete at least one document that integrates non-textual sources (visuals and/or audio and/or non-text-based primary research)

The classroom assignment specifications:

- 600-1200 words (2-4 pages + bibliography)
- Refer to specific examples and plans from your earlier Documents and SWP reflections
- Refer to specific changes, sources, adaptations that will be forthcoming
- Possible genres: Informal narrative or letter, short academic essay, formal proposal/report format with subheadings/sections

Project 1, Version 2

Project 1 will draw on and revise/expand one of your early documents. As described in your Proposal, you will use it to meet a range of the English 101 learning goals as well as several of your own goals as a writer. You will determine the audience, focus, development mode(s), stance, genre, length, source material, design elements, and tone that best serve the goals of this project.

If only one of your projects involves integration of credible secondary sources, you should work on it for Project 1. You will also complete elements of an Inquiry Log for this Project.

Project 2, Version 2

Project 2 will draw on and revise/expand one of your early documents. As described in your Proposal, you will use it to meet a range of the English 101 learning goals as well as several of your own goals as a writer. You will determine the audience, focus, development mode(s), stance, genre, length, source material, design elements, and tone that best serve the goals of this project.

If only one of your portfolio documents involves a switch into a non-academic-essay genre, you should work on it for Project 2. You have three options:

- Compose all of Project 2 as a non-academic-essay genre (but still a workplace/professional genre, e.g., not fiction, drama, poetry)
- Compose a substantial piece in a non-academic genre, and (perhaps to help achieve total portfolio word length if you're working with a highly visual genre) also compose a companion piece analyzing how using that genre for that specific communication situation is recommended and effective.

- Compose a substantial piece in an academic-essay genre, and compose a companion piece transforming the same message into a shorter non-academic genre for mass distribution or targeted communication to a non-academic audience.

Personal Writing Principles

The central writing problem:
Explain to Professor Reid, suggest to future students, and remind yourself what key concepts and/or principles underlie your own *mental map* of solving writing problems now, and how/why you think they might be important. If these have changed recently, explain how/why.

The classroom assignment specifications:

- 300-900 words (1-3 pages)
- Refer to specific examples and plans from your Documents, Projects, and SWP reflections
- Possible genres: Informal narrative or letter, short academic essay, text or rehearsed video blog

Optional Bonus Assignments
Graded Full Credit (3 points), Baseline Credit (2 points), or Zero Credit.

Peer Response/Evaluation: Once per Project, you can complete an additional Peer Response and Evaluation. Check with Prof. Reid to set up a partnership.

Citizenship: Points available from Professor Reid, based on full attendance, engagement with class activities, support for peers in workshop and other tasks; points also available from peer nominations based on particularly helpful responses and commentary, encouragement or support during class.

Risk-taking: Once per Project, you can submit a paragraph identifying the risk(s) you're taking as a writer with that project. These can be risks that many writers would perceive—maybe you're framing an argument that not many people agree with, or you're using an unusual genre or presentation mode that might seem out of place to your audience. Or these can be risks that perhaps feel risky only to you: you're using an approach or style you haven't ever tried before, or you are telling a story that hits close to home, or you have made significant revisions that went against typical advice. Three points out of a hundred is enough to change a B+ to an A-, so explaining your risk can compensate for any rough edges that taking it might expose you to.

Publication: For one Project, you can present evidence that you have submitted (part of) the project to an appropriate public audience, relevant to your communication goals, outside the classroom. Present a copy to Professor Reid with a stamped, addressed envelope or emailing instructions; present evidence of public display of the text; present evidence/affidavits showing at least 15 real people connected to your target audience outside our class read your text.

English 101: Reid—Fall 2014 Course Calendar

Please check the online calendar for links to readings, assignment instructions, and updated information.

Date	In Class Today	Reading Due By Start of Class	Assignments Due This Day	Points
A26	Intros. How we learn. Writing values.	None		
A28	Quiz0. Choosing topics/being chosen. Solving writing problems. This course. It's Important.	**SWP**: Rethink It **Readings**: Lamott, "SFDs" **Readings**: Skim all options	PW0: Annotate Lamott, 3x3 log for *SWP*, list of 7	(+1+2)
S2	Quiz1. Using *SWP*. Key terms. The Decoder Asgt.	**SWP**: Decode It 1 **Readings**: Your Choice, #1	PW1: 3x5 log for SWP / 3x5 log for Reading	5/5
S4	Quiz2. Predicting. Responding. Evaluating. Down draft. Sign up.	**SWP**: Explaining, Reviewing **Readings**: Your Choice, #2 (same)	PW2: 3x5 log for SWP / Your Choice in response for Reading	5/5
S5	*Friday midnight deadline for in-class work*		Prediction for It's Important: 11:59 pm	5
S9*	In-class pair responses and evaluations		**It's Important, Version 1A**	10*
S11	Quiz3. Decoders 1, 2, 3. Dispositions. Important work: Rereading/revising/prewriting.	**SWP**: Decode It 2 **Readings**: Your Choice, #3 (new)	Responses & Evaluations, It's Important Decoder Presentations 1, 2, 3	10
S16	In-room or online responses and evaluations		**It's Important, Version 1B**	10
S18	Quiz4. Decoders 4, 5, 6. SWP Work Day: Alt genres/auds/modes. Rev. Plan for Important. Sign up.	**SWP**: Genres, Revising	Responses and Evaluations, It's Important Decoders 4, 5, 6	10
S19	*Friday midnight deadline for in-class work*		Revision Plan for Important: 11:59 pm	10
S23	Quiz5. Group Learn: Exploratory Inquiry. Source evaluation. Mini-conference week.	**SWP**: Early Inquiry 1—Processes **Readings**: Your Choice #4	PW3: Subtopic Generator / Your Choice	5/5
S25	Guided Interactive Work Day: Complicated. Decoders 7, 8, 9. Predict for Complicated.	**SWP**: Argument 1	PW4: Summary-Analysis / Your Choice Decoders 7, 8, 9	5/5
S26	*Friday midnight deadline for in-class work*		Predict for It's Complicated: 11:59 pm	5

Date	In Class Today	Reading Due By Start of Class	Assignments Due This Day	Points
S30	Quiz6. Group Learn: Source use. Powerful, flexible paragraphs.	**SWP**: Paragraphs 1, Sources **Reading**: External Source	PW5: Mapping / Your Choice **It's Complicated, Version 1**: Post by 11:59 pm	10 15
O2	Solving Problems: Revision Plan for Complicated. Considering multiple sides. Predict for Change.	**SWP**: Change 1	Responses and Evaluations, Complicated	10
O3	*Friday midnight deadline for in-class work*		Predict for Change, Revision Plan for Complicated: 11:59 pm	5 / 10
O7	Quiz7. Decoders 10, 11, 12, 13. Group Learn: Hunting Research, Narrowing	**SWP**: Early Inquiry 2—Web, Dbase, Book **SWP**: Topics	Decoders 10, 11, 12, 13	
O9	Guided Interactive Work Day: Change arguments. Decoders 14, 15, 16, 17	**SWP**: Change 2	PW6: Reading analysis / Choice Decoders 14, 15, 16, 17	5/5
O14	Fall Break: Tuesday classes canceled			
O16	Guided Interactive Work Day: Change organizations. Decoders 18, 19. Sign up.	**SWP**: Paragraphs 2	**Change, Version 1**: Post by 11:59 pm Decoders 18, 19	15
O17	*All Decoder materials posted by Friday*			10
O21	Group Learn: Proposals. Revisions. Project Management. Conference Week		Responses and Evaluations, Change	10
O23	Guided Interactive Work Day: Proposal Inquiry	**SWP**: Middle Inquiry 1, Fail Forward	Change Revision Plan (by 11:59 pm)	10
O28	Quiz8. Group Learn: Surveys, Interviews, and Non-text options. Genre Analysis	**SWP**: Inquiry Options, Genre analysis	**Proposal, Version 1**	(25)
O30	Interactive Work Day: Project 1—Flashfeedback, Construction, Consultation, Failure Fest/Projection		PW7-Choice, Relevant to Project 1	5

Date	In Class Today	Reading Due By Start of Class	Assignments Due This Day	Points
N4	Quiz9. Group Learn: Counterarguments/Third-stage inquiry/TBA	TBA	PW8-Choice, Relevant to Project 1 Inquiry Log, Project 1	5 10
N6	Interactive Work Day: Project 1		**Project 1, Version 2**: Post by 11:59 pm	(90)
N11	Interactive Work Day: Project 2		Responses and Evaluations, Project 1	10
N13	Quiz10. Group Learn: Genres/Arguments/Citations/TBA. Sign up.	TBA	PW9-Choice, Relevant to Project 2	5
N18	Interactive Work Day: Project 2 Conference Week		PW10-Choice, Relevant to Project 2 **Project 2, Version 2**: Post all parts by 11:59 pm	5 (100)
N20	Quiz11. Group Learn: Powerful Sentences/TBA	TBA		
N21	Friday Deadline		Responses and Evaluations, Project 2, 11:59 pm	10
N25	Quiz 12. Group Learn: About Reflection. Editing for Publication. New Communities.	TBA	Re-Revision Plans, P1 & P2: Post by 11:59 pm	5/5
D2	Quiz13. Interactive Work Day: Writer's Principles		PW11-Reflection & Decoder summary	5
D4	Set the Bar Day: Project 1, Project 2, Principles		**Writing Principles Version 1**	(20)
D11	Final Exam: Class meets in scheduled slot for 75 minutes. Quiz14.		Two Copies of Polished Outtake for Best In Show Voting **Portfolio 2** Final Copies Posted Online	